



The captivating little summer frock shown above is a white organdy with black dots. Plain white goods, lace appliques and baby velvet ribbon are combined for an effective trimming. The hat, a rough red straw, has a big accordion-plaited bow of black chiffon.

LATE PARIS MODES

Stunning New Effects in Tailor-Made Gowns.

PASSING OF THE BOLEO JACKET

Styles for the Little Folks Show But Few Variations.

LACE UNDERSLEEVES AGAIN

Special Correspondence of The Evening Star.

PARIS, April 7, 1900.

Spring weather of the finest has brought us out many stunning new tailor-made gowns in the parks and along the promenades on sunny afternoons. Studying these one is forced to note the gradual retirement of one very useful bit of mantua-making art—the bolero jacket. Once no gown was modish without some variety of this jacket to grace its bodice outlines. But the long haque is supplanting it, a garment of a directoire-like cut and an exceeding great smartness in shape and fit. The bolero was so useful and withal so graceful that there is no doubt that its final retirement will be brought about slowly and reluctantly. The worn frock that has, thanks to the good offices of the bolero, bloomed again as a new garment is too favorably in the memory of womanhood to make its retirement unregretted.

The leaves in the Champs Elysee are in a pretty advanced stage of development owing to the favorable weather we are having, and even the very early exhibition visitors are likely to see Paris in a coat of green. Everybody is donning his best company smile, and every pension is redolent of paint and calcimining.

Children's Fashions.

Amid all this hurly burly of preparation it is interesting to note that the little folks are the only ones who seem calm and undisturbed by the visitors and the great events that are before them. Spick and span in their new spring garments, they emerge from their winter shells of furs and fuzzy cloths arrayed in scrupulous toilets à la Paris, playing as carefully as ever with hoop and ball lest they should spoil or crush the immaculate costumes. There is nothing on earth like the smug neatness of the Parisian children of the better class; one can never fancy them red and disheveled like ordinary babies. One imagines St. Peter must have handed them down from paradise composed and smiling in lavender-trimmed robes that never needed any after care. The little dressed-up dolls are, to be sure, many of them models of sweetness as well as patterns of fashion, which latter, of course, is the only point of view from which I am here to criticize them. The smaller children are still wearing the little plain caps that never seem to change much in design, although, of course, they do. Just at present they are ornamented with rows of tucks alternating with rows of stitching or embroidery insertion.

Prettier Than Ever.

Sunbonnets are more elaborate than ever. They are made of lawn, plain and figured, of organdie and swiss, and are trimmed with flutings or lace edged frills. The bonnets are very pretty and serviceable and are often made of coarse, light straw, combined with some fluffy material like mousseline de soie, chiffon or lace. A bow perched airily on the front of the hat gives that touch of chic without which no Parisian headgear is in good form. One of the oddest of the sunbonnets is an



with silk stitching and held in place by a silver buckle. The deep, square collar opens at the throat with pointed reverses of green velvet. The little cap of green is surmounted by a single quill, held to the side of the cap by a cut steel buckle. Long leggings of green are fitted over the chubby legs. Very similar to this was a long coat, almost like a smock. The deep, close fitting collar was bordered with a band of white lace. Just beneath the collar, fastening the coat to the left side of the body, was a single large button. Leggings to match the coat were worn and a jaunty four-cornered cap in which were set two quills.

Russian Blouse in Favor.

For Paris the Russian blouse is very much the vogue—everything Russian is very much favored, for Russia is looked upon as the good friend and ally of France. Sailor costumes are always natty; they look well on most children and are beloved of the urchins, not one of whom but longs to be a real sea rover; therefore indulgent parents ever favor them, and the shopkeepers are compelled each year to rack their brains for new patterns for the nautical costumes.

One of the novelties for madame's wear is the undersleeve favored of our grandmothers and recalled by the heirlooms of lace undersleeves safely laid away in cedarwood boxes in chests of old-fashioned clothes. Many sleeves on the spring gowns have the sleeve the same material as the costume, reaching to the elbow. From this to the wrist is an undersleeve, sometimes of accordion plaited mousseline de soie and sometimes of plaited silk or of tulle. It is made as close fitting as possible, and at the elbow the undersleeve usually meets it with some such ornamental device as a faced ruff or cleverly put on embroidery. Some of the sleeves fit the hand like a mitt, but are regarded as a bit pronounced by people of good taste. Lace sleeves are still much worn, and so are caplets to relieve the severe plainness of the light-fitting sleeves at the shoulder.

Pretty Trifles, These.

Parasols are daintier than ever. The handsome ones of the summer are cleverly inset with ornamental pieces of lace and bands arranged in ornamental patterns. Flat patterns seem to be smarter than the flumed and frilled chiffon affairs. Silks in different shades, trimmed with lace or set with cordings, tuckings or appliques, are



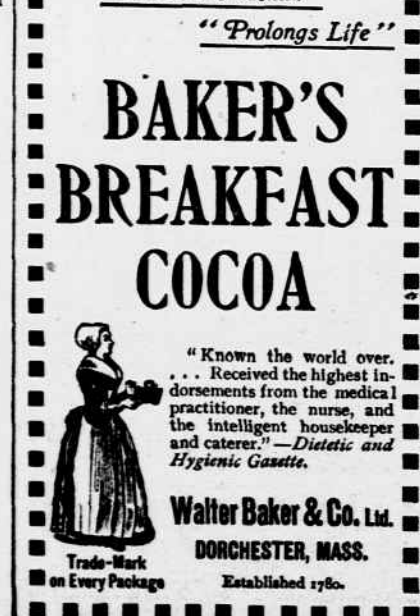
handsome and costly, although they are to the uninitiated quite simple in appearance. Lace combined with hand-painted panels are among the most extravagant devices for parasol covers. One must see these pretty trifles to appreciate their beauty. Sara Bernhardt's success in "L'Aiglon" will bring us a surfeit of fashions for that period. While Sara is not the arbiter of fashion, that Rejane is, still her taste holds authority, and particularly in the case of so



This gay little April hat is of snow-white chip, the low crown adorned with a wide-spread bow of black velvet, the brim being bound with the same. Masses of pale yellow flowers around the brim make it wonderfully attractive.

are very often made separate from the costume in order that they may be worn with another dress if need be. The neck is usually cut fairly low, and when a child has plump or pretty arms the mother very often prefers to make even its morning gowns sleeveless. Afternoon frocks are of swiss, lawn or organdie, the skirts plainly trimmed with a deep, stitched hem. Insertions of lace or embroidery are very seldom used for the heading of the hem.

For little boys all manner of picturesque costumes, modification of the garb of other days, are fashionable. Notably pretty is a Robin Hood costume of dark green made with a little coat of dark green coming to the knees, and with a low set belt outlined



HOUSEHOLD HINTS

April is usually the month chosen for the washing of the winter blankets. Choose a warm, sunny day, when no other household duty will interfere. Rip off the bindings of ribbon if there are any; and if you regard your strength, cut every pair of blankets apart at the end, which ends are folded. When they are washed and dried the ends can be finished with a border of worsted in



Lace straw will be worn almost exclusively by young girls this summer, and the model shown here is sure to prove satisfactory. A deep hose quilling of cream-colored net forms the face, and a double upstanding bow of silver white tulle dresses the front brim.

Blanket stitch. This will last through several annual washings. Make a lukewarm suds of ivory or white borax soap. Do not use brown soap, as this contains rosin.



Add a tablespoonful of ammonia to every two gallons of water used in the suds. Put the blankets in—having first removed any cold water, according to the nature of the soil or stain—and let them soak two or three hours, the tub covered with a heavy sheet to keep in the steam. The blankets having been properly soaked, begin "washing" them up and down in the suds. This requires the best efforts of a strong man or woman. When well soaped, fold each blanket by itself and press loosely through the wringer. On no account twist it or try to wring spirally. Have ready a second tub of suds at the same temperature as the first, and repeat the washing process. Wring again in the same way. After the blanket seems thoroughly clean, put through two or three rinsing waters, adding a little ammonia to the third. Hang the blankets on a line in a secluded spot, where the dust or glare of the sun cannot reach them, and pin securely, using an abundance of pins. When perfectly dry, fold and pack away for the summer.

"Linen underwear for all seasons of the year" is a slogan which is bringing a host of followers to the standards of Father Knipp and his other advocates of hygienic dress. Among the chief objections urged against the wearing of woolen next to the skin is the fact that woolen cannot be easily sterilized. Linen or cotton can be boiled. Not so wool. Woolen underwear can only be sterilized by washing in naphtha or strong disinfectants, which is never done. Save by doctors who have been attending infectious disease. A woolen garment will absorb germs much more readily than linen or cotton as it hangs on the line in the process of drying. Wool next to the body is apt to be irritating to the skin and it is relaxing to the blood vessels. While it is true that wool is elastic, it is also a matter of fact that wool containing some oily substance has not the absorbent qualities of linen or cotton. A person who wears wool next to his skin must have as clean a skin as a person who wears linen or cotton.

Aspic, which forms such a pretty garnish for cold meats and fish, is now quite as popular as a jelly for little molds of salad. It is very inexpensive, and can be readily made even by the inexperienced cook. Soak together for thirty minutes. Simmer gently in water for the same length of time a pint of stock or consommé or, if you lack the stock, half a teaspoonful of beef extract to a pint of water, a teaspoonful onion juice, a bay leaf and a stalk of celery. Add the gelatin, strain, season with salt and pepper and set away to cool. When stiff cut into blocks and use for garnishing. Tongue, boned turkey or chicken, birds or fish, molded in aspic, pouring the liquid jelly over and allowing each layer to harden. Keep the mold in a cold place until ready to serve. To remove it, dip the mold quickly in warm (not hot) water, set the platter over it, and invert the dish and lift together. Lettuce or parsley make a pretty foundation for the dish.

A baked bean sandwich is the latest addition to the long and growing list of vegetable sandwiches. Brown bread, it is hardly necessary to say, furnishes the foundation for this delicacy, the filling consisting of beans mashed slightly and moistened with their own liquid. Cut the thin slices of raw onion is thought by many to add additional zest to this dainty.

Other sandwiches which have recently bounded into favor in Gotham are still more suggestive of a plebeian origin. Molasses and brown sugar sandwiches have this sweet stuff thickly plastered on the bread in both cases having any amount of butter on it. Anything savoring of Bohemianism is quite sure to be a success among the "smart" set, and molasses and brown sugar have carried the day by acclamation.

Speaking of molasses, it is of interest to note that "Venice treacle" or molasses, formed an important part of the diet of Old Parr, who lived to be 152 years old. The other comestibles to which he was quite as faithfully were garlic and butter.

Evening cloaks. The newest are made with stitched plaits, after the same style as the skirts. These plaits are stitched to below the hips, then allowed to flow out toward the base. Ice is the latest color, and is a rather deep shade of cream with a green tint in it. Many of the evening cloaks are finished off with sash with heavy fringed ends, and hoods lined with bright colored silk or fur. The new cloaks are being made in all the new ones. Tea gowns are being ornamented with a new manner, though what purpose a hood on a tea gown is supposed to serve one finds it difficult to imagine.

Embroidery should always be ironed on the wrong side to bring out the design. It should be thoroughly dried.

A WELCOME TYRANT

What Fashion Commands All Must Meekly Submit.

15 YARDS OF FLOPPINESS IN A HAT

But There Are Many Other Styles to Choose From.

EARLY CENTURY HEADGEAR

Written for The Evening Star.

"Fashion is a tyrant," asserts the bold man.

"La mode est un tyran les mortels respectent," responds madame, and then what will you have? After a review of Easter chapeaux one is inclined to respect madame's opinion. If fashion was not a tyrant no one could possibly respect her edicts. By actual count she has proscribed forty-three styles or "modes" for head coverings. Forty of them would not pass muster for a burlesque ball masque a year hence, but fashion's edicts are as unevadable as the laws of the Medes and Persians, and so fair women wear the monstrosities, and the charm of their personality makes them passable. A hundred years from now the absurdity of these modes will strike the seeker after oddities just as forcibly as the modes of a century gone strike us now, and yet, odd to note, the present styles are modeled along the lines of those worn when the century was young, and the old world set the pace for the new.

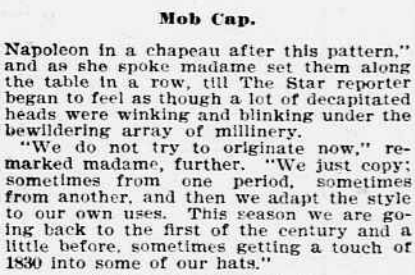
At a bonnet maker's the other day a white hat was on exhibition. It looked like a series of rolls of some white stuff, and might possibly have been crammed in a half bushel measure, while it was not unlike one in shape. "How many yards of chiffon is there on that hat?" inquired The Star reporter.

Only a Part Told.

"That is not all the material on the hat," volunteered the milliner woman. "It has under the chiffon two yards of liberty silk twenty-two inches wide, two yards of Tuscan straw about sixteen inches wide, a half a yard of panne velvet in a bow and then there is the beautiful egret, which costs \$5, and the frame is of silk-covered wire."

And this confection, which at a distance resembled a sheet twisted around a loaf of bread, was valued at \$35. "Then here is this magnificent Rembrandteque hat of black chiffon. It has about twenty yards of 46-inch chiffon on it and seven large ostrich plumes, beside the panne velvet bows and the buckles. It is darning cheap, don't you know, at \$35." "Dare you give your secret away as to who models the styles and how they are suggested, if these crazy creations could be dignified as suggestions?" was the next question.

Madame replied readily, but with a disapproving expression on her mobile face. "Ah, yes; I spend three months of the spring and fall seasons abroad, seeking new and jaunty styles. This big black one that I have just shown you is patterned after a Rembrandt portrait in the Louvre. Madame Maitenon wore one like this. La Valliere shadowed her pretty face under one much like this. Josephine captivated



Mixing the Periods Up.

And that accounts. The mixing of the periods does, for the remarkable array of any old-time millinery that one meets up with in an hour on Connecticut avenue:

"That build of bonnet; whose extent, puzzle church-does to let it in."

as Tom Moore said of the bonnets of his day.

That there were extremes of fashion in the last century many things besides pictures go to show. For instance, in the "Parish Vestry," a publication put out by the church in 1711, is an advertisement which reads: "All ladies who come to a church in the new-fashioned hoods, are desired to be there before divine service, lest they divert attention." If they fussed that way about a hood, what must they have said to the hats of the day which were fearfully and wonderfully made?

A court chronicler says of a society wo-



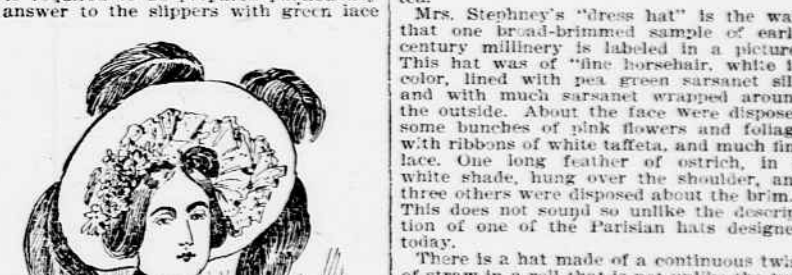
Coats finished off about the neck without a collar are decided novelties this spring. The one photographed here is for a general utility outing costume, a light-weight dark-colored oxford mixture, the features of revers and cuffs being notion in a buckskin shade. The hat, a soft brown felt, is recommended for its becoming smartness.

man of the period (1711): "A lady of this place had some time since a box of the newest ribbons sent down by the coach. Whether it was her own, realists invention, or the wantonness of a London milliner, I am not able to inform you, but among the rest there was one cherry-colored ribbon consisting of about half a dozen yards, made up in the figure of a small head dress."

In 1500 a poet wrote of the modes: "Behold the bonnet upon my head, A starting color of scarlet red."

Bygone Hat Legislation.

He might have been a poet of today, so far as his observations go, for red is the predominating color. In the ages that have passed, many efforts at sumptuary legislation have been made, but without much result. In 1571 England passed some sumptuary laws meant to encourage English manufactures and to discourage extravagance in millinery. Parliament made a law that all above the age of six years, except the nobility and other persons of degree, should wear Sabbath days and holy days wear caps of wool manufactured in England. In 1709 the censor of Great Britain, Isaac Rickerstaff, issued the following mandate: "The censor having observed that there are fine wrought ladies' shoes and slippers put to view at a great shoemaker's shop toward St. James' and of Pall Mall, which create irregular thoughts and desires in the youth of this realm; the said shop keeper is required to take in these shoes or slippers the next court day, why he continues to expose the same; and he is required to be prepared particularly to answer to the slippers with green lace



Mrs. Stephney's Dress Hat.

and blue heels." In like manner the display of "elegant examples of calashes, hoods and other valinglorious headgear" was prohibited. In 1787, when hats got so big that they resembled a washtub with a brim, and it took "as much as a score of yards of sar-

net silk to trim them, to say naught of the great plumes and the lace and the flowers, since the head dress has become most enormous, so that they are curled like the curl of my lady's poodle," the British censor had again to interfere. A series of "music meetings" was being given in Westminster Abbey, and the big

hats became a nuisance. So the lord chamberlain issued an order that "no cap larger than the pattern exhibited in the lord chamberlain's office could be admitted."

Mrs. Stephney's "dress hat" is the way that one head-dressed sample of early century millinery is labeled in a picture. This hat was of "fine horsehair, white in color, lined with pea green sarsenet silk and with much sarsenet wrapped around the outside. About the face were disposed some bunches of pink flowers and foliage with ribbons of white tulle, and much fine lace. One long feather of ostrich, in a white shade, hung over the shoulder, and three others were disposed about the brim." This does not sound so unlike the description of one of the Parisian hats designed today.

There is a hat made of a continuous twist of straw in a roll that is not unlike the turban that Dolly Madison immortalized when she was mistress of the White House. The pike bonnet is very one back to 1829, when women went in the races in low-necked gowns, and wore white stockings and black prunella slippers without heels. Then there is a shape that might stand for the "Mob Cap" of the days following the French revolution, and another that Mary Stuart might have worn, and an odd little confection that might have graced the head of the other unfortunate queen, Marie Antoinette. Some of the shapes are pretty, and many of them are absurd, perching on the apex of the crown as though they had no real abiding place, but:

A pretty dame
Tied to the same,
Though cumbered by a hat that's horrid,
One's look must go
To what's below.

And not to what's above the forehead.
Beauty is queen—depend upon it—
No matter what its gown or bonnet."
ISABEL WORRELL HALL.

Motherhood.

Expectant motherhood is associated with all that is best in a woman's life. Motherhood is the fullest development of her nature. It is her highest dream. Yet thousands of women are becoming mothers every year with little preparation. And owing to unnatural derangements and weaknesses of the female organs there are few women strong enough to give birth to children by easy labor. If you are an expectant mother we want to tell you that Wine of Cardui is what you need. It will do more than any other medicine to prepare you for a natural and easy delivery. It will prevent any possibility of miscarriage and it will make your little one strong and healthy. Mothers find wonderful reinforcement in its use just before confinement. And it helps them recover quickly after baby is born. Wine of Cardui creates a fund of constitutional energy and greatly lessens the distressing pains of women at confinement. Ask your druggist for Wine of Cardui. Do not accept a substitute. No substitute is as good as the original. Theodor's Black-Draught, the companion medicine of Wine of Cardui, assists materially, by freeing the bowels and invigorating the kidneys and liver. Both may be purchased from any druggist.

ROCHESTER, Me., Jan. 27, 1899.
Two years ago I spent about half the winter in bed. The first of last February I heard of Wine of Cardui and commenced to take it. In one month I felt better, and Easter morning a fine baby boy arrived in our home. I have been well since. I can't praise the medicine too highly. I think every expectant mother should use it. I will be glad to answer any lady who would write me to know what the medicine has done.

Mrs. TOM MURRAY.

WINE OF CARDUI
In cases requiring special directions, address, giving symptoms, "The Ladies' Advisory Department," The Chattanooga Medicine Co., Chattanooga, Tenn.

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